

# ARCHIVE

UCLA FILM AND TELEVISION ARCHIVE NEWSLETTER

NOVEMBER/DECEMBER 1996

## IN "THE BIG SLEEP"

**INSIDE:** ♦ "The Big Sleep"

♦ 1996 Asian Pacific Festival

♦ Trials of the Century

♦ News & Notes

MEMBER,  
INTERNATIONAL FEDERATION  
OF FILM ARCHIVES



The classic economists such as Malthus referred to economics as "the dismal science," because they believed the pace of economic development could not keep pace with the expanding population. The term might very well apply to the field of film preservation, given the vast scope of the challenge and the inadequate resources we have to respond.

There are moments, however, when there's good news to report that might set us on a course toward saving what remains of the first one hundred years of cinema. So, atypically for preservationists accustomed to telling tales of woe, let's celebrate a few positive occurrences of the recent past.

1) The studios have discovered that film preservation pays—giving new life to their libraries and adding luster to their reputations. Universal's extraordinary restoration of Alfred Hitchcock's "Vertigo," the Warner Bros. re-release of the restored version of George Stevens' "Giant," and Sony Pictures' ongoing support for its exemplary program of cooperation with the archives are cases in point. One spectacular result was Sony's "Gilda," restored by UCLA and the opening night event of this summer's Festival of Preservation. Turner Entertainment is currently producing a comprehensive 35mm film documentary on the national preservation effort for national release. The company is also extraordinarily enthusiastic about the Archive's milestone restoration of the 1945 version of "The Big Sleep" that premiered at the Festival of Preservation; it is also being shown at the National Film Theatre in London and FilmForum in New York.

2) Three important foundations are once again in the forefront as partners in preservation. The David and Lucile Packard Foundation has provided more than \$400,000 during the past two years to preserve endangered classic features and shorts in the Archive's vaults. The Louis B. Mayer Foundation has contributed to UCLA and other archives in its commitment to systematically preserve the films of the legendary actress Janet Gaynor. The Film Foundation and its president Martin Scorsese continue a commitment that attests to the interest of the Hollywood creative community in film preservation. Among a number of other activities, The Film Foundation channels significant

funds into film preservation from the yearly fundraising telethon sponsored by the cable channel American Movie Classics (AMC). This high-profile, highly successful event is now in its fourth year.

3) The Film Foundation's Sydney Pollack was on hand in September to accept the extraordinary grant of \$50,000 for film preservation from the Hollywood Foreign Press Association. The Los Angeles Film Critics Association has added its voice and financial support through a generous pledge to the Archive as well.

4) Consistency of support to preservation has been shown by two of the Archive's longest-term supporters. Hugh Hefner's broad tastes and understanding of the needs for preservation have resulted in a diverse array of films finding their way back to the big screen. Dini and Les Ostrov have been particularly committed to films marked by superb writing. Hefner and the Ostrovs combined forces in support of the preservation of both the pre-release and release versions of "The Big Sleep." Finally, in a time of financial insecurity, the Archive Council remains the Archive's primary bulwark of support. We are deeply indebted to all the members for their generosity.

Now for the biggest news of all—the passage by Congress and President Clinton's signing into law of the National Film Preservation Act. This legislation establishes a foundation where government funds will match private contributions for the cause of film preservation. Modelled on such successful public-private partnerships as the National Fish and Wildlife Foundation, the new entity has the potential for the first time to address the full scope of the preservation challenge.

That's the good news. The bad news is that the initial allocation of funds is symbolic and does not become operative until 2000. The challenge for the Archive and our partners in the film industry, the foundations and individual donors is to come up with a level of commitment so significant and so impressive in scale that it will prompt Congress to speed up implementation and augment its level of support.

Robert Rosen  
Director

# "THE BIG

by Donna Ross

In the past fifty years, Howard Hawks' "The Big Sleep," based on a Raymond Chandler novel, has become one of the best loved whodunits in American cinema. Film critic and author Leonard Maltin has described "The Big Sleep" as "so convoluted even Chandler didn't know who committed one murder, but so incredibly entertaining that no one has ever cared." To mark Howard Hawks' centenary and the fiftieth anniversary of the wide release of "The Big Sleep," the UCLA Film and Television Archive has preserved a rarely seen pre-release version which clarifies many of the plot's twists and turns. When Preservation Officer Robert Gitt presented the film during the Archive's Annual Festival of Preservation in July, Melnitz Theater was filled to capacity. So many people had to be turned away that the presentation, complete with comparative scenes from the wide release version, was repeated the following night to a near capacity crowd. The British Film Institute's National Film Theatre in London will host Gitt and the program next month in honor of Hawks' centenary.

Up until July's screening, only military personnel stationed overseas during World War II and a handful of private film collectors had ever seen this version of the classic, which was originally released on a limited basis early in the fall of 1945 and immediately recalled by Warner Bros. Studio. The studio recalled its prints primarily because the war in Europe was winding down, and it wanted to capitalize on more topical films dealing with the war and returning soldiers.

Production of "The Big Sleep" had begun at Warner Bros. in October 1944 and initially wrapped on January 13, 1945—34 days behind schedule and an estimated \$50,000 over budget. When "The Big Sleep" was finally released in August 1946, considerably further over budget, seven of the original twelve reels had been mended. A total of eighteen minutes had been edited to create the commonly seen version: sixteen of the eighteen minutes had been reshot—resulting in a picture two minutes shorter than the pre-release.

Audiences had found Bacall's "insolent and provocative" quality very appealing in her earlier teaming with Humphrey Bogart in "To Have and Have Not." However, audiences hadn't responded as favorably to her in "Confidential Agent," a picture pushed into release before "The Big Sleep" by Warner Bros. chief Jack Warner, who

# "SLEEP" WAKES UP AUDIENCES IN 1996



Marlowe (Humphrey Bogart) and Mrs. Rutledge (Lauren Bacall) are held up as they leave the casino.

thought audiences would find its war theme topical. Charles K. Feldman, an agent and Howard Hawks associate and friend, suggested to Jack Warner that several scenes showcasing leading lady Lauren Bacall be reshot. This suggestion stemmed in part from audience reactions to "Confidential Agent."

In fact, Warner noted in a memo to his New York sales manager, "Bacall about a hundred times better in 'Confidential' than she is in 'Big Sleep.'" But Warner agreed to beef up Bacall's role and include more scenes which would exhibit the earlier Bogie-Bacall chemistry. Scenes in which Bacall does not appear were rewritten to include her, most notably the scene in which Philip Marlowe (Bogie) returns to the Sternwood house with the semi-conscious younger sister, Carmen. In the original version, dialogue occurs between Marlowe and the butler. In the revised version, the action is restaged and the scene plays between Marlowe and Mrs. Rutledge (Bacall). Another scene Feldman felt very strongly about had Bacall wearing a hat with a very dark,

honeycomb-patterned veil. The veil obscured "The Look," a moniker given to Bacall's sultry visage, so the scene was more flatteringly reshot.

The restored pre-release version is not nearly as "convoluted" as the popular version, thanks in large part to a scene with Bogart in the district attorney's office explaining a long series of events. While the popular version may have sacrificed some clarity of story line, it made up for it in clever dialogue and heightened chemistry between the stars. As screenwriter Harry Kurnitz observed of adaptations of Chandler's novels, "It is generally true of these stories that if the individual scenes pack a wallop and present intriguing characters, the sum total of the plot is incidental." One of the best added scenes has Martha Vickers as the spoiled Carmen waiting for Marlowe in his apartment. Marlowe asks Carmen if she's ever met one of the murder suspects. "I don't know," she replies. "Is he cute? Is he as cute as you are?" Bogie shoots back, "Nobody is."

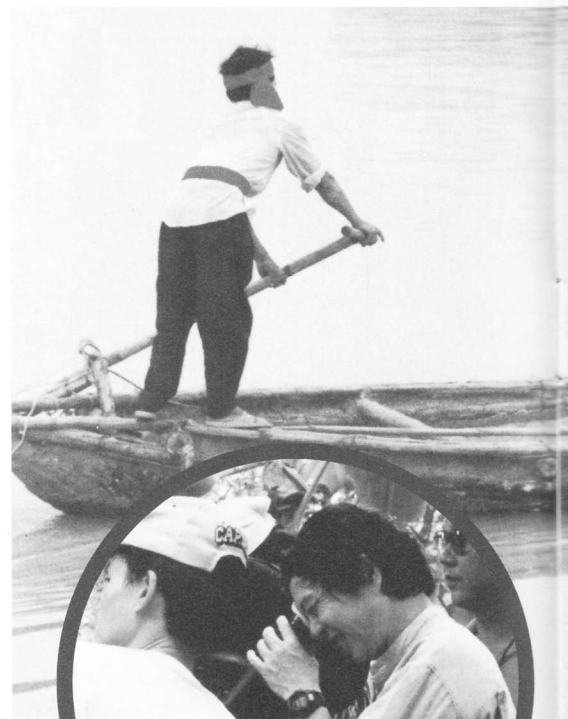
There's no obvious answer why Warner Bros. held on to the pre-release materials

after the final cut was distributed to theaters. "I don't know why they did it, but we're certainly pleased they did. It's not that we think it's better than the popular version. In fact, it isn't quite as entertaining. However, it is extremely interesting to watch these scenes, especially if you're a fan of Hawks or the film itself," said Gitt.

The complete 1945 version was preserved from 35mm nitrate fine grain master positive materials at YCM and Cinetech Laboratories in cooperation with Turner Entertainment Company, as were the original trailer and the trailer of the 1946 release. The surviving fine grain required special testing to determine how to get the best visual result because the contrast was found to be unacceptable by the preservationists' usual standards, possibly due to conditions in wartime film labs. "Cinetech Laboratories was instrumental in helping us complete that part of the restoration," Gitt said.

Funding for the preservation of both versions of "The Big Sleep" was provided by the British Film Institute, Hugh Hefner, and Dini, Les and Kevin Ostrov.





## HOU HSIAO-HSIEN

Above: "Good Men, Good Women," directed by Hou Hsiao-Hsien.

# 1996 ASIAN PACIFIC FESTIVAL

by Elisabeth Greenbaum

The 1996 Los Angeles Asian Pacific Film and Video Festival proved once again to be a driving force for the introduction of Asian Pacific film and video artists to Southern California audiences.

This year's Festival was marked by the arrival of three of the strongest directors working in film today: Taiwan's Hou Hsiao Hsien; Vietnam's Dang Nhat Minh; and France's (by way of Vietnam) Tran Anh Hung. Their diverse and extraordinary cinematic visions provided a virtual feast

for audience members. The directors' accessibility and readiness to discuss their work at the end of each screening was not so much a cultural exchange, but an opportunity to reflect on the countless ways to express universal themes.

Opening the Festival was Hou Hsiao Hsien's "Good Men, Good Women," the last film in a trilogy that also included "City of Sadness" and "The Puppetmaster." Hou brought revolutionary changes to Taiwanese cinema and the excitement

engendered by the opening night audience was palpable. His highly stylized, elliptical retelling of Taiwanese history is not restrained by the perspective of traditional Western drama. Hou has said that his films "ask the viewer to use his own powers of imagination, to join in the pleasures of looking with the artist, and to embark on the process of interpretation."

The opportunity to see Vietnamese films outside of Vietnam is still rare. Most of the work that is available is by expatri-





## DANG NHAT MINH

Above: "Nostalgia for Countryland," directed by Dang Nhat Minh.



## TRAN ANH HUNG

Above: "Cyclo," directed by Tran Anh Hung.

# AL HOSTS THREE DIRECTORS

ates and is clearly influenced by that specific experience. So it was our good fortune to be able to introduce the latest feature by Dang Nhat Minh, a director regarded as the most important in Vietnam. His "Nostalgia for Countryland" is a gorgeously shot, evocative coming-of-age story, which takes place in a small village in Vietnam's northern delta. Despite the film's distant location, the characters of the village are eerily familiar. As Dang stated prior to the screening; "The war in

Vietnam has been over for a long time and we have many other concerns. I'm hoping that as you watch this film, you'll get to know the people who live in this village and perhaps see something of yourselves in them." The reaction to this particular screening was so heartfelt that dozens of audience members followed Dang into the theater's lobby to continue discussing the film.

Paris-based and Vietnam-born Tran Anh Hung's closing night feature, "Cyclo," is also a tremendous departure from his

previous serenely staged work, "The Scent of Green Papaya." "Cyclo" is a graphic, uncompromising tale of a teenage pedicab driver's descent into contemporary Saigon's criminal underworld. Whether the driver and his family will survive the brutal economic seduction is the question Tran is ultimately asking of Vietnam itself.

The Archive is committed to bringing international filmmakers to meet Los Angeles audiences. Watch for the line-up in the 1997 Festival.

# Donor Profile: Women and Philanthropy

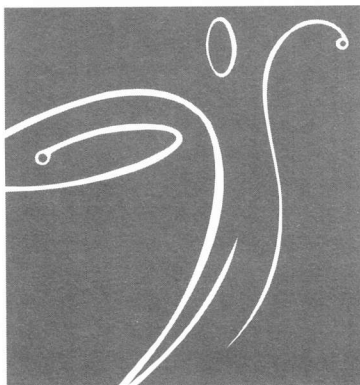
by *Cornelia Emerson*

Traditionally, most major donors to philanthropic causes have been men, or so the wisdom had it. But as women move up in careers and assume increasing financial responsibility within their families, things are changing. The Archive is fortunate to have the active involvement of two donors who are part of an innovative giving group on campus, Women and Philanthropy at UCLA.

In 1992, this nationally-recognized fund-raising program was founded to recognize and promote women's philanthropy and leadership at UCLA. From funding research in medical science, to scholarships for undergraduates, to public arts programs like the Archive, these donors direct their contributions to the programs and projects closest to their hearts. "Women and Philanthropy at UCLA is traditional philanthropy in reverse," says co-Executive Director Sally Blowitz. "Where a development officer's job usually begins with a specific funding need followed by attempts to find donors to meet that need, our job is to expose women to various programs on campus where support is critical, but which also fulfill their individual interests and goals—programs such as the UCLA Film and Television Archive."

Dini Ostrov is a founding member of the Board of Women and Philanthropy. With her husband Les she is also a founding member of the Archive Council. A champion for the cause of film preservation, Dini Ostrov is especially dedicated to the comedies

of the late 1930s and early 1940s—films that profile wit and strength in female characters. Speaking of these films, Dini Ostrov says: "Locution, locution, locution! The best of these films were written by very good word-smiths whose witty scripts were designed strictly to entertain the audience." The Ostrovs have funded preservation of several classic American comedies—first George Cukor's "Holiday" (1938) with Katharine Hepburn and Cary Grant, then Howard Hawks' "His Girl Friday" (1940) with Rosalind Russell, Cary Grant and Ralph Bellamy. This year, along with the British Film Institute and Hugh Hefner, they contributed to the restoration of both an earlier ver-



sion (1945) and the widely known released version (1946) of Hawks' "The Big Sleep" with Humphrey Bogart and Lauren Bacall. Currently the preservation of a fourth title is underway. In addition, Dini Ostrov has pledged to fund a major Howard Hawks retrospective, with a related academic symposium, coming up next year. She has also established a scholarship for archive studies within the Film Department; the first scholar for 1996-97 is Ilya Lie-Nielsen.

Another Archive donor and Women and Philanthropy board member is alumna Sheila Weisman. She and her husband Walter have recently made a gift of securities to the Archive, becoming Archive Council members at the Benefactor level. Her long-standing philanthropic and volunteer involvements span organizations as diverse as the Los Angeles Children's Museum, the Los Angeles High School for the Performing Arts, the Los Angeles County Museum of Art, and at UCLA, the Center for the Performing Arts and the Rhonda Fleming Mann Breast Center. What draws her to the Archive? "All my children are writers in the film and television industry," she said, "and film is one of my strongest interests. It really was terrific in the good old days of Hollywood. There was a great charm to those films."

If a woman makes a pledge or gift of \$25,000 or more to the Archive, she has the added benefit of becoming a Circle Member of Women and Philanthropy at UCLA. A gift at this level would preserve a black-and-white feature film or underwrite a major film series in Melnitz Theater.) A minimum annual pledge or gift of \$1,500 will qualify a woman to become an Annual Member of Women and Philanthropy. For more information on how to get involved at the Archive, please contact Cornelia Emerson at (310) 206-1477 or call Toni Cusumano at (310) 312-9062 for more information about Women and Philanthropy at UCLA.

## AMC Hosts "Gilda" Screening

Long-time preservation champion AMC (the American Movie Classics cable channel) hosted the opening night screening of "Gilda" that launched the Festival of Preservation on July 27. AMC's support made a festive reception possible, and AMC daytime personality Nick Clooney was on hand to introduce the film. The event was a fitting lead-in to AMC's own Festival of Preservation and fundraising telethon, held this year from June 30-June 5.

## Academy Foundation

The Archive has received a new grant from the Academy Foundation to support four evening shows in the next Festival of Preservation. Each screening will include two features, plus newsreels or shorts from the same historical period to give audiences a taste of the filmgoing experience of the time. The Foundation is the charitable giving arm of the Academy of Motion Picture Arts and Sciences.

## California Arts Council

The Archive has been awarded a renewed grant from the California Arts Council, in support of its multi-cultural public programming in 1996-97. This funding will be used to support upcoming series on Latin American and Middle Eastern cinema, and the 1997 Asian Pacific Film and Video Festival.

## Cultural Affairs Grant

For the seventh year in a row, the City of Los Angeles Cultural Affairs Department has announced a grant to the Archive. It will support multi-cultural programming presented by the Archive throughout 1996-97, including the annual Latin American cinema program and the 1997 Asian Pacific Film and Video Festival. An event of the magnitude of the Asian Festival would not be possible without the support of many donors, and we are especially appreciative of the role the Cultural Affairs Department has played over the years.

## Sony Donation

Sony Pictures Entertainment has made a renewed donation of \$30,000 to the Archive. These funds will be added to the Sony Motion Picture Preservation Endowment. The Archive and Sony Pictures have partnered on many high-profile film preservation projects over the years. The latest in the series, "Gilda" (Charles Vidor, 1946) was the opening night attraction in the Eight Annual Festival of Preservation in July.

## THE ARCHIVE COUNCIL

is the UCLA Film and Television Archive's annual support group. The Council takes a leadership position with the University in supporting the Archive's commitment to:

- ◆ Building a broadly representative collection of motion pictures and broadcast programming.
- ◆ Rescuing our endangered moving image heritage through film and television preservation and restoration.
- ◆ Advancing public understanding and appreciation of moving image media through screenings in Los Angeles and around the world.
- ◆ Supporting scholarly research, media production and publication.



## ANNUAL MEMBERSHIP

in the Archive Council is at the following levels:

### PRESERVATION CIRCLE

\$50,000 & up—*Save a color film!*

### PRESERVATION CIRCLE

\$20,000 & up—*Save a black & white film!*

### BENEFACTOR

\$5,000

### SPONSOR

\$2,500

### PATRON

\$1,000

The Archive Council welcomes your support and cordially invites you to become a member. For further information, please call or write to:

**The Archive Council**  
UCLA Film and Television Archive  
302 East Melnitz  
Box 951323  
Los Angeles, CA 90095-1323  
(310) 206-8013

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Harold Lloyd in "The Freshman" (1925).

## Packard Foundation Grant

The David and Lucile Packard Foundation has approved a new grant to the Archive, bringing its total to over \$400,000 in the past two years. Part of the funds will be dedicated to the preservation of two significant Harold Lloyd films of the silent era, "The Freshman" (1925) and "Speedy" (1928). Other Lloyd pictures being preserved with assistance from the Packard Foundation are "Safety Last" (1923), "Welcome Danger" (1929) and "Feet First" (1930). The remainder of the grant will support a preservation assistant for a year, thus allowing an additional staff person to be trained in the basics of this vital activity.

## Partners in Preservation

Coast to coast, UCLA has partners in preservation. Recently, the clients of Nothing's New, Roger and Lourdes Hill's emporium of vintage radio, movies and television in San Bruno, California, have been contributing one dollar each from their store membership fee to the UCLA Film and Television Archive. The store is thriving, and the dollars are adding up. In Florida, the membership of the Sarasota Film Society has pledged \$2,000 a year to help preserve Florida-related newsreel material (the equivalent of 1,000 feet or one complete issue) from the Hearst Metrotone News Collection. Some colorful coverage of Sarasota's past includes the Ringling Brothers' annual winter retreat, the Boston Red Sox' arrival for spring training and—the first joint project undertaken—the 1939 International Frog Olympics!



# TRIALS OF THE CENTURY

by Jonathan Fabn

**T**rial of the century. Just what does that mean, exactly? In the past few years, we have been exposed to a media blitz which relied heavily on the notion that the murder trial of O.J. Simpson was the "trial of the century." But was it? Who makes that claim and what is it based on? Was it as important to American history and jurisprudence as other trials that caught the attention of the national media and the general public in past years? Some answer to these questions can be found in the UCLA Film and Television Archive's Commercial Services division—home of hundreds of thousands of feet of archival footage from the Hearst Metrotone News collection.

Ironically enough, a new HBO drama on the events surrounding the trial of Bruno Hauptmann for the kidnapping and murder of the Lindbergh baby is entitled "Trial of the Century." Deborah Ricketts, a frequent researcher at Commercial Services, worked for HBO on the project and licensed hours of Hearst footage on the historic 1934 case. Much of it used in the telepic helped shape certain scenes and affected some of the performances as well.

One of the many amazing moments in the Hauptmann trial caught by the Hearst cameras is one of the prosecutors cross-examining Hauptmann on the stand. The prosecutor literally screams at him accusations of what he allegedly did: kidnapping the baby, hiding the ransom money in the wall panels of his garage, killing the child and so on. "You hid that money in your garage and you killed that baby!" he yells. And Hauptmann, remaining calm, replies over and over, "I did not."

The validity of these events and the evidence is the basis of the HBO film. Hauptmann, as you know, was eventually convicted and executed for the crime. That was the kindling that lit the fires of the press and the new media of newsreels! The public's fascination was fed weekly at the local movie house with vivid imagery of the high points of the trial; of the undisputed hero of his day, Charles Lindbergh; and, of course, the prospect of justice being served with the flip of a switch and the electric chair.

The American people ate it up. They

couldn't get enough. An example is a Hearst newsreel clip of Hauptmann's wife arriving for the trial. An innocent to the crime no matter what the truth was, she is deluged by a mob of reporters and trial addicts ask-

of 1957 includes footage and speeches by then Arkansas Governor Orval Faubus and the great civil rights litigator of the time, Thurgood Marshall.

Other trials covered: The Alger Hiss spy trial of 1949; the famous Rosenberg spy case and execution in 1953; Israel's 1961 prosecution and execution of Adolph Eichmann for Nazi war crimes; the 1948 treason trials of wartime propaganda broadcasters Axis Sally and Tokyo Rose; the 1964 Jack Ruby trial; numerous organized crime trials including those of Al Capone, "Legs" Diamond and Frank Costello.

Two more trials covered by newsreel cameras and housed in UCLA's vaults truly have legitimate claims to the title of "Trial of the Century." O.J.

Simpson may be the most famous

American ever prosecuted for a capital crime, but the Nuremberg Trials of 1945-46 and the Charles Manson trial of 1971 had far-reaching effects on the political and social conscience of our country. These were epic trials of major historical importance.

The Nuremberg trial was the first of its kind and Hearst's cameras were there. An international tribunal on war crimes represented by judges and lawyers from the allied countries was established to try the case. Over a dozen surviving high-ranking officials of the destroyed Nazi government were tried for various crimes including "crimes against humanity" and "ignoring the ethical codes of war." The highest ranking official on trial, Hermann Goering, Hitler's second in command, is seen in Hearst footage defiantly wearing dark sunglasses during the reading of the charges against him and when the sentences are handed down. He was found guilty and sentenced to death by hanging.

Goering evaded the noose, however, by taking cyanide. But several others were not so lucky and a few of them were filmed for posterity. The nation saw highlights of



The Bruno Hauptmann trial, covered by Hearst Metrotone Newsreels.

ing her what she may or may not know about her husband and the case. The zeal and fervor of the press is unbelievable. Flustered, she literally runs into the courthouse.

Hearst's cameras were also present at other important trials in the twentieth century. Some of the earliest footage comes from the famous "Scopes Man-Monkey Trial" of 1925 in Dayton, Tennessee. This trial was later the basis for the 1960 movie, "Inherit the Wind." A memorable clip of this precious silent footage has the heading, "Famous lawyers battle before farmer jury." Posing for the cameras are the jury, professor Scopes and the famous lawyers William Jennings Bryan and Clarence Darrow. Another clip jokingly provides "evidence" in support of Professor Scopes. It shows a monkey in various human positions including smoking a pipe.

Hearst's newsreel cameras were also present at the important civil rights trials of the late 1950s. Among these were the Montgomery Bus Boycott trial of 1956 which features interviews of the Rev. Martin Luther King and Ralph Abernathy. Coverage of the Little Rock Segregation trial

## Archive Home Page

Want to learn more about the Archive? Visit us at our new Website. You'll get up-to-date screening listings, plus information on our vast collections, world-renowned preservation program, stock footage licensing and more. Find us at <http://www.cinema.ucla.edu>.



the almost year-long trial as witnesses told tales of Nazi horror. Surely, a lesson or two in racial tolerance and swift justice was consumed by the American public as they watched this drama unfold. The courtroom was always filled with as many interpreters translating the testimony as there were witnesses and international journalists. Hearst also used much of its footage of the atrocities cut into the trial footage by way of exposition. The prosecution also utilized this footage for evidence. The newsreel cameras did not lie.

The Charles Manson trial was a different story. Tried for the Tate/LaBianca murders, Manson's trial was played out in a time when the hot topics were Vietnam, racial equality and social injustice. It was a revolution of the youth and an age of sex, drugs and rock n'roll. Much of the footage comes from the KTLA collection, and it far exceeds any other trial footage UCLA has in quantity. The parallels to the Simpson case are eerie. An almost year-long trial. Interviews with the defense claiming the jury was tampered with and prejudicial. The prosecution blaming the defense for dragging its feet. The defend-



ant claiming his innocence and holding society to blame. The throngs of Manson supporters and trial followers holding signs outside the courthouse.

One of the many fascinating clips is an interview with three female Manson "followers" who claim that they are going to wait outside the courthouse until "...they let Charlie out." The camera-men also seemed to have a fascination with the "hippie" subculture of the time, focusing numerous times on the barefoot defendants and the clothes the demonstrators and followers wore. Another fascinating clip shows The Beatles' "White Album" playing on a turntable. "Helter Skelter," a track on that album, was the song that Manson claimed he and his followers listened to often. This was one weird trial.

Whether it's the crime itself or the punishment, "trials of the century" have always captured our imagination. And we have a wealth of material in the vaults of the UCLA Film and Television Archive!

## ABC COLLECTION AT UCLA

by Dan Einstein

In 1988, Capital Cities/ABC, Inc. agreed to place with the UCLA Film and Television Archive a large number of television programs. This ABC Collection consists of approximately 24,000 television programs deposited with the Archive. Included are complete or near complete runs of approximately 300 series, hundreds of TV movies and one-time-only specials, and many pilots, both sold and unsold. The vast majority of the collection is made up of 16mm television films and kinescopes; about 600 programs are 35mm prints. There are also a few 16mm and 35mm negatives.

The collection represents almost all of the ABC network's primetime entertainment programming from the early 1950s through the end of the 1970s. There are additional programs (such as "The Ruggles," "Sandy Dreams," "Your Witness," "Mysteries of Chinatown" and "Chef Milani") produced at the ABC affiliate in Los Angeles during the late 1940s and early 1950s and broadcast either locally or on the ABC network. The list of series titles includes classics like "The Adventures of Ozzie and Harriet," "Batman," "Ben Casey," "Burke's Law," "Charlie's Angels," "Combat," "The Danny Thomas Show," "Disneyland," "The Frank Sinatra Show," "The Fugitive," "General Hospital," "Leave It to Beaver," "Maverick," "The Mickey Mouse Club," "The Outer Limits," "Peter Gunn," "Queen for a Day," "Stars of Jazz," "Taxi," "The Untouchables," "Wagon Train," "You Asked For It" and "Zorro." TV movies include such landmark productions as "Attica," "Go Ask Alice," "The Jericho Mile," "The Last of the Belles," "Love Among the Ruins," "The Over-the-Hill Gang" and "That Certain Summer." Among the specials are a number of Academy Award telecasts, "Around the World With Mike Todd" and "The Making of A President."

Not all of these shows are owned by ABC—some are owned by their producers, Columbia, The Walt Disney Company, MGM, Paramount and Universal among others. But they do form much of the network's long history—and constitute a significant part of America's television heritage.

In 1988 and 1989, an initial group of programs from 29 series, along with other materials, was deposited at UCLA. In 1996, the remaining 15,000 programs were placed with the Archive. The Archive's goal is to conserve these historic television programs by maintaining them in proper storage conditions and to make the history of the ABC network accessible for research and scholarly use. But before this latest delivery of ABC programs goes on the shelves to be used by students and researchers, all the materials must be repackaged in individual archival containers, inventoried and processed, and cataloged. Currently, the Archive is seeking approximately \$82,000 to cover the costs of processing and safeguarding this important collection.

## NATIONAL FILM PRESERVATION ACT SIGNED INTO LAW

In July, the National Film Preservation Act of 1996 (H.R. 1734) passed the U.S. House of Representatives. The Senate passed the bill on September 28, less than a week before its adjournment; President Clinton signed the bill into law on October 11. The legislation reauthorizes the National Film Preservation Board, originally formed in 1988, and creates a new National Film Preservation Foundation.

The National Film Preservation Foundation, working in close cooperation with the nation's archives, will raise private gifts (both cash donations and in-kind contributions) on a national level. A maximum of \$250,000 in annual matching funds beginning in the year 2000 will be provided by the federal government. Funds raised by and invested in the Foundation will be used by non-profit archives to preserve and make available cultural, educational and historical films. The Foundation will not deal primarily with

Hollywood movies, but will focus instead on films held in the public trust—the so-called "orphan films." Examples include actuality footage, documentaries and newsreels; educational films; independent films; animation and short subjects; silent films; socially significant amateur footage, including footage depicting minority and ethnic groups; films of regional interest; and other films which have fallen into the public domain and have no copyright holder to insure their survival. The new National Film Preservation Foundation represents our best hope for saving this critical segment of America's film heritage.

The National Film Preservation Act was crafted with bipartisan support. It was sponsored by Representative Carlos Moorhead (R-California) and Senator Patrick Leahy (D-Vermont). Eric Schwartz, counsel to the National Film Preservation Board, was also influential in the success of the legislation.

# NEWS & NOTES

by Cornelia Emerson, Jonathan Fabn and Donna Ross

## Motion Picture Acquisitions

The following 35mm safety projection prints of recent releases were received from **Twentieth Century-Fox**: "A Walk in the Clouds," "Waiting to Exhale," "Nine Months," "Die Hard With a Vengeance," "Strange Days" and "Mighty Morphin Power Rangers: The Movie." In July, the **Harold Lloyd Trust** gave the Archive 35mm safety master positives for many short comedies and features starring Harold Lloyd including "Bumping into Broadway" (1919), "Captain Kidd's Kids" (1919), "The Dutiful Dub" (1919), "The Freshman" (Sam Taylor, Fred Newmeyer, 1925), "Get Out and Get Under" (1920), "Girl Shy" (Fred Newmeyer, Sam Taylor, 1924), "Grandma's Boy" (Fred Newmeyer, 1922), "High and Dizzy" (1920), "Hot Water" (Fred Newmeyer, Sam Taylor, 1923), "The Kid Brother" (Ted Wilde, 1927), "Never Weaken" (1921), "Safety Last" (Fred Newmeyer, Sam Taylor, 1923), "A Sailor Made Man" (1921), "Speedy" (Ted Wilde, 1928) and "Why Worry?" (Fred Newmeyer, Sam Taylor, 1923). Silent trailers received through the American Film Institute from the **National Film and Sound Archive of Australia** included "Beau Sabreur" (1928) and "Just Another Blonde" (1926) which have since been preserved by the Archive Preservation unit. The Institute for Regional Education donated 35mm prints of "Koyaanisqatsi" (Godfrey Reggio, 1983), "Powaqqatsi" (Godfrey Reggio, 1988) and "Anima Mundi" (Godfrey Reggio, 1991). **Director Michael Pressman** presented the Archive with a print of his 1979 film "Boulevard Nights." Hilda Bohem and Aubrey "Bud" Groskopf provided the Archive with numerous 35mm and 16mm elements of the 1969 feature "The Boys of Paul Street" (Zoltan Fabri, 1969). The Tooniversal Company, Inc., contributed an animated feature "Marco Polo Junior" (Eric Porter, 1972) which features the voices of Bobby Rydell, Arnold Stang, Corie Sims). A private collector donated a trailer from "Andy Warhol's Frankenstein." From regular contributor **Bob Dickson** came seven reels of 35mm trailers and teasers of recent releases including "Independence Day," "Mission Impossible," "Twister," "Cutthroat Island" and "Muppet Treasure Island." He also included in his gift a 16mm print of "Harmon of Michigan" (Charles Barton, 1941) with Tom Harmon, Anita Louise and Oscar O'Shea. Los Angeles-based independent filmmaker Tony Nittoli donated two VHS videocassettes of "The Films of Tony Nitoli" (ca. 1990-1995) which features five short animated puppet films: "The Preacher," "I Never Ho'D for My Father: The Kris Kringle Story," "Junky," "Mt. Olympus Dr." and "Mt. Olympus '59."

## Screenings

A dozen films highlighting UCLA preservation toured **Scandinavia** in April and May, and featured presentations by Preservation Officer Robert Gitt. The titles were: "Cleopatra" (Cecil B. DeMille, 1934) with Claudette Colbert and Warren William; "The Hollywood You Never See" (Herbert Moulton, 1934), a publicity short for "Cleopatra"; "Little Women" (George Cukor, 1933) with Katharine Hepburn, Frances Dee, Joan Bennett; "The Fatal Glass of Beer" (Clyde Bruckman, 1933) with W.C. Fields; "Remember the Night" (Mitchell Leisen, 1940) with Barbara Stanwyck and Fred MacMurray; "Death Takes a Holiday" (Mitchell Leisen, 1934) with Fredric March and Evelyn Venable; "Phantom of the Opera" (Arthur Lubin, 1943) with Claude Rains and Nelson Eddie; "My Man Godfrey" (Gregory La Cava, 1936) with Carole Lombard and William Powell; "To Each His Own" (Mitchell Leisen, 1946) with Olivia de Havilland and John Lund; "Bullfighter and the Lady" (Budd Boetticher, 1951) with Robert Stack and Joy Page; and "Macbeth" (Orson Welles, 1948) with Orson Welles, Jeanette Nolan and Roddy McDowall. In August, the **Deutsches Historisches Museum in Berlin** screened the Archive's recently restored print of "For Whom the Bell Tolls" (Sam Wood, 1943) with Gary Cooper and Ingrid Bergman. The **National Gallery of Art in Washington, D.C.** screened "Romola" (Henry King, 1925) with Lillian Gish, Dorothy Gish and Ronald Colman on April 27, and presented Cecil B. DeMille's "Sign of the Cross" on August 18 with an introduction by longtime Paramount Studio executive A.C. Lyles. A small theater group in Massachusetts called Pothole Pictures, as well as The Ojai Film Society, showed the social commentary feature "Salt of the Earth" (Herbert Biberman, 1953) in May. **Film Forum 2** in New York featured UCLA prints in two of their series in May: A Night at the Palace included the short subject "Burns and Allen in Lambchops" and their Musicals Before the Code show included "Follow Thru" (Laurence Schwab/Lloyd Corigan, 1930) with Buddy Rogers and Nancy Carroll and "The Vagabond King" (Ludwig Berger, 1930) with Dennis King and Jeanette MacDonald. The **Maine Humanities Council** in Portland exhibited "Evangeline" (Edwin Carewe, 1929) with Dolores Del Rio and Roland Drew. The Film Society of Lincoln Center in New York presented a John Garfield tribute featuring "Body and Soul" (Robert Rossen, 1947) and "Force of Evil" (Abraham Polonsky, 1948) at its Walter Reade Theater August 9. The **Museum of Fine Arts in Boston** hosted a tribute to director King Hu from August 17-30 and

screened prints of "All the King's Men," "The Fate of Lee Khan," "Legend of the Mountain," "Raining in the Mountain," "The Valiant Ones" and "The Dragon Inn." The **Stanford Theatre** in Palo Alto, California continued its tradition of screening a large repertoire of UCLA-preserved films over the last few months including "Girl Shy" (Fred Newmeyer, Sam Taylor, 1924) with Harold Lloyd and Jobyna Ralston; "His Girl Friday" (Howard Hawks, 1940) with Cary Grant and Rosalind Russell; "Bumping into Broadway" (1919) with Harold Lloyd and Bebe Daniels; "My Man Godfrey" (Gregory LaCava, 1936); "The Bright Shawl" (John S. Robertson, 1923) with Dorothy Gish and Richard Barthelmess; "Cleopatra" (Cecil B. DeMille, 1934); and "Sabrina" (Billy Wilder, 1950) with Humphrey Bogart, Audrey Hepburn and William Holden. The **San Francisco International Film Festival**, held at the Castro Theatre on April 22, screened "Force of Evil." The Silent Film Festival in San Francisco on July 14 showcased the Archive's prints of "Gretchen the Greenhorn" (C. M. and S. A. Franklin, 1916) with Dorothy Gish, Ralph Lewis, Eugene Pallette, and other short subjects and fragments including 1922's "The Village Blacksmith" by John Ford. In its History of Sound series on April 12 and 13, the **Pacific Film Archive (PFA)** in Berkeley hosted Robert Gitt's presentation of Vitaphone Jazz Shorts including performances by Ben Bernie and His Orchestra, Gus Arnheim and His Ambassador Hotel Orchestra, Green's Faydetts, along with the feature "Paramount on Parade." The PFA also screened "The Devil



## All Dressed Up and Nowhere to Go?

If you haven't already, why not put yourself or a friend on the Archive mailing list? Just call 310-206-8013 and leave us your name and address. Liven up your life and start receiving our newsletter, **ARCHIVE**, as well as the Film and Television Archive's screening and event **CALENDAR**. With over 400 films playing annually at the Archive, there isn't a moment to lose!



is a Woman" (Joseph von Sternberg, 1935), with Marlene Dietrich during its summer programming. The Westwood Village Community Alliance screened "Mr. Smith Goes to Washington" (Frank Capra, 1939) at the Bruin Theatre on April 25. The Jeanette MacDonald International Fan Club hosted its annual meeting's screening at the Directors Guild Theater on June 25, treating members to "The Vagabond King." The Bing Theater at the **Los Angeles County Museum of Art** presented "Letter From an Unknown Woman" in August (Max Ophuls, 1948) with Joan Fontaine and Louis Jourdan. The Silent Movie Theater in Hollywood screened "Tonight or Never" (Mervyn LeRoy, 1931) with Gloria Swanson and Melvyn Douglas on August 25. The Motion Picture Academy ran "The Hollywood Ten" (John Berry, 1950) on August 19.

## Television Acquisitions

Recently, a wide variety of programming has been acquired by the UCLA Film and Television Archive. From **Von Zerneck-Sertner Films**, on 3/4" tape came three 1996 television movies: "Terror in the Family," "My Son Is Innocent" and "Tornado." On 3/4" tape, from Robert Eisele came the TV movies "Lillie In Winter," starring Natalie Cole, and "Last Night," directed by Kiefer Sutherland and starring Forest Whitaker. Also, on VHS, were donated episodes of "The Equalizer," "Crime Story" and "Cagney and Lacey." From Michael Pressman came 44 episodes on VHS of the Emmy-winning drama "Picket Fences." **ATAS** contributed 3/4" tape of the "11th Annual Television Hall Of Fame" ceremonies as well as 318 programs featuring nominees for the "47th Annual Emmy Awards." From Jeff Joseph came 35mm prints of the 1960-1962 CBS show, "Pete and Gladys." **Broadway Video** gave 48 episodes on 16mm film of "The Abbott and Costello Show," which ran from 1951-1953. From HBO, on 3/4" tape, the baseball drama, "Soul of the Game," was acquired. From David Grubin, on 3/4" tape came "The American Experience: T.R.," about Theodore Roosevelt. From the Museum of Broadcast Communications in Chicago, on 16mm film, came the 1959-1960 CBS series, "Johnny Rongo," and the 1951-1956 series, "Zoo Parade." **Turner Entertainment Group** gave a 3/4" tape of "Amelia Earheart's Final Flight." From Bob Thomas, on VHS came 270 programs from 1988-1994 of the movie interview show, "Hollywood Stars." From Michele Lee, on VHS, came the CBS biopic, "Big Hearts and Broken Dreams: The Dottie West Story."

## Commercial Services

The Commercial Services division has provided and licensed archival newsreel footage from the Hearst collection which has been seen regularly on a number of network and syndicated television shows such as: "National Geographic Explorer," "New York Undercover," "Entertainment Tonight," ABC's "20/20," PBS's "Frontline" (on O.J. Simpson), "Leeza," "Primetime," "Inside Edition" and KCET's "California's Gold." CBS News'

"Biography This Week" segments on Elizabeth Dole, F. Lee Bailey and Leonard Nimoy also used Hearst footage. So did ABC News, BBC TV, "The CBS Evening News With Dan Rather," "NBC's Nightly News With Tom Brokaw" and PBS' "NewsHour." Commercial Services continued to assist A&E's popular "**Biography**" program with footage on Arthur Godfrey and Fred MacMurray. Commercial Services assisted researchers on three highly regarded multi-Emmy nominated programs: **HBO's** "Soul of the Game" and "Tuskegee Airmen," dealing with the Black American experience in breaking the "color" lines in baseball's major leagues and the U.S. Army Air Corp. respectively. "Survivors of the Holocaust," which earned director Alan Holzman two Emmy Awards, was another user of Hearst footage. **Turner Classic Movies** received Howard Hughes footage. Lifetime's "Intimate Portraits" series requested footage on Eva Peron. ABC Sports tapped our vast baseball footage for a segment on arguably the greatest hitter ever, Ted Williams. **NBC Sports** received countless hours of footage for use during the recent Atlanta Olympics coverage. CBS licensed footage for its "Walter Cronkite Remembers" series. The Rock and Roll Hall of Fame used footage for a traveling exhibit. MTM Productions licensed Apollo space program footage for an upcoming documentary. **Kingberry Productions** received footage for a project entitled "Rosa Parks: The Path To Freedom." America's Black Forum explored our wealth of past Olympic footage for a documentary called "Black Olympians: A Golden Legacy." And finally, HBO licensed footage of the Lindbergh baby case for its current docudrama on the trial of Bruno Hauptmann, "Crime of the Century" starring Gary Oldham and Isabella Rossellini.

## Travel

In late May and early June, Director **Robert Rosen** traveled to Washington, D.C. for a meeting of the National Film Preservation Board, then to New York for informal meetings at The Film Foundation and a meeting of archivists involved with Sony Pictures Entertainment. In September, Rosen was back in Washington to serve on a panel of the National Endowment for the Arts. **Martha Yee** went to New York in July for the American Library Association (ALA) Annual Meeting.

## Staff Notes

Cataloging Supervisor **Martha Yee** has recently published an article concerning "Online Public Access Catalogs" in the "Encyclopedia of Library and Information Science." **Martha Stroud** has moved from Collection Services Assistant to Film Preservation Assistant. **Karen Gracy**, formerly Cataloging Assistant, has become a Newsreel Preservation Assistant. After several months working on a casual basis, **Peter Ervin** has joined the staff as Collection Services Assistant. He had earlier done production work in film and television. Welcome also to **Lucinda Wong** as Special Projects Coordinator.

## UCLA FILM AND TELEVISION ARCHIVE STAFF

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Cornelia Emerson, *Development and Public Affairs Officer*  
Elisabeth Greenbaum, *Public Affairs and Special Events Coordinator*  
Rene Hernandez, *Administrative Coordinator*  
Brenda Pierce, *Accounting Assistant*  
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Warren Thomson, *Senior Administrative Analyst*  
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*Designer* Martha Widmann

# UPCOMING PROGRAMS



Kenji Mizoguchi's masterpiece, "The Life of Oharu" (1952).

by Elisabeth Greenbaum

During January and February 1997, the UCLA Film and Television Archive will host retrospectives of two of the most original and exhilarating filmmakers in the history of international cinema, Kenji Mizoguchi and Rainer Werner Fassbinder.

A contemporary of Yasujiro Ozu, Kenji Mizoguchi's career spanned decades—from the 1920s to Japan's post-World War II reconstruction. Mizoguchi's films reflect contemporaneous Japanese social and political currents, yet he evolved a uniquely personal style. His films are most notable for their mise-en-scene (with masterful use of long takes, gliding camera and one-shot scenes), their pictorial composition, atmosphere and sensitive exploration of women's lives. Mizoguchi's best-known films include: "Osaka Elegy" (1936), and Venice Film

Festival prize winners "The Life of Oharu" (1952), "Ugetsu" (1953) and "Sansho the Bailiff" (1954). The Kenji Mizoguchi retrospective will run from January to February, 1997.

As one of the most prolific directors of all time, Rainer Werner Fassbinder was also seen as the Godfather of New German Cinema. A complex mixture of sadist and genius, he was as well known for his extreme lifestyle as he was as a filmmaker. Fassbinder seemed to have no threshold for boredom. He managed to direct 41 feature films in fourteen years, writing and acting in all but a few, and serving as cinematographer and editor for several of these films as well. It is shocking to realize that when he died of an overdose in 1982, he was only 37 years old. His reputation as a cinematic rebel does not overshadow the remarkable diversity of his films—from the grittily real-

istic social commentary of "Ali-Fear Eats the Soul" (1974), to the slickly produced, gorgeously shot "Querelle" (1982), based on the novel by Jean Genet. Other well-known Fassbinder works include: "The Marriage of Maria Braun" (1978), "Berlin Alexanderplatz" (1980) and "Effie Briest" (1974). The Fassbinder retrospective is planned for February and March of 1997. (However, this schedule is subject to change, so consult the Archive Calendar for up-to-date information.)

## UCLA-ART

**Need up-to-date program information? Call the UCLA-ART line at 310-825-2278, then press 4 for the Archive's film listings. The other menu choices will lead you to information on other arts programs at UCLA. Or if you prefer, call directly for the Archive's screening schedule at 310-206-FILM.**

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